



RANDOLPH COUNTY BOARD OF EDUCATION
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Dr. Stephen Gainey
Superintendent

Instructional Services

Catherine Berry, Assistant Superintendent

TO: Randolph County Board of Education
Stephen Gainey, Superintendent

FROM: Catherine Berry, Assistant Superintendent

DATE: September 16, 2013

RE: Recommendation of Central Services Committee to address parent complaint about book entitled Invisible Man by: Ralph Ellison (copyright 1947,1948,1952,1980 and 1995)

I am writing this memorandum to summarize the process followed pursuant to Board Policy 3210 (Parental Inspection and Objection to Instructional Materials or Curriculum) in response to a parent's complaint regarding the book entitled Invisible Man by Ralph Ellison. The board policy is attached.

A central services committee was convened to review the school-based committee's decision to keep the book in the Randleman High library and address the parent's appeal of this decision. The parent's "Request for Reconsideration of Instructional Media" form was completed by Kimiyatta Parson, mother of a rising 11th grade student at Randleman High. This form is attached along with 12 pages of supplemental information from the parent. The school-based committee met on 8/6/13 and completed a report provided to the parent on 8/6/13. The central services committee met on 8/13/13 and completed a report. Per Board Policy 3210, the recommendation of the central services committee is being presented to the School Board as item #11 in the timeline/process included at the bottom of this memorandum.

Timeline/Process:

1. Parent contacted Dr. Gainey by telephone on 7/10/13. However, this message did not identify the concern. Dr. Gainey did not learn of the concern until he actually got the parent on the telephone on 7/18/13.
2. Dr. Gainey left several telephone messages for the parent between 7/10/13 and 7/18/13.
3. The Principal of Randleman High, Karen Simmons, called the parent and left six messages between 7/18/13 and 7/25/13 in an attempt to discuss the parent's concern with the book and provide procedural information for next steps in the process per board policy.
4. On 7/29/13, the parent picked up a form from the Principal at Randleman High to initiate the appeal process.
5. On 7/31/13, the parent delivered her completed appeal form and supplemental material to the Principal at Randleman High.
6. The Principal of Randleman High initiated the review of the book in connection to the parent's complaint. At this time, the school's media specialist assembled a school-based committee to

review the parent's complaint. This review was completed by the school-based committee on 8/6/13.

7. The school-based committee made the decision not to remove the book from the school's library as a result of its 8/6/13 review.
8. The parent was notified by the Principal of Randleman High on 8/6/13 of the school-based committee's decision.
9. The parent called Dr. Gainey on 8/6/13 after her receipt of information from the Principal. Dr. Gainey returned the parent's call on 8/6/13. During that telephone conversation, the parent informed Dr. Gainey of her desire to appeal the school-based committee's decision. At that time, Dr. Gainey directed central services staff to begin a review of the book based on the parent's verbal appeal, despite not having a written appeal from the parent. The written appeal arrived to Dr. Gainey's office on 8/13/13.
10. As a follow up to the parent's verbal request, a central services committee was assembled to review the book on 8/13/13.
11. The central services committee made the decision not to remove the book and a report was completed. Furthermore, the parent was notified of the central services committee's decision on 8/13/13. The parent also was informed that the central services committee's recommendation would be presented to the School Board.

Attachments: Board Policy 3210
"Parent Request for Reconsideration of Instructional Media" Form
Report School-Based Committee
Parent's Appeal of School-Based Committee Decision
Central Services Committee Report

Board Policy

3210

Policy 3210: Parental Inspection and Objection to Instructional Materials or Curriculum

In board policy 3200, Selection of Textbooks and Supplementary Materials, the board established a process for the selection of instructional materials that should meet State Board requirements and the educational goals of this board. That process provides an opportunity for parental input in the selection of materials. Similarly, in policy 3100, Curriculum Development, school personnel are encouraged to seek parental input in the curriculum development process.

The board recognizes that despite the opportunity to participate in the selection of materials and curriculum development, parents still may have concerns about the curriculum and instructional materials used in the school district. Thus, to further involve parents in the education of their children, the board also provides opportunities for parents to review instructional materials, to object to the use of materials and to express concerns about the curriculum.

Parents have a right under federal law to inspect all instructional and supplementary materials used in connection with any applicable federally funded programs. Parents also may review all other instructional materials following procedures provided by the school or superintendent.

Parents may submit objections to the principal regarding the use of instructional materials. The school media advisory committee will review the objection and prepare a written report with recommendation to the principal. While input from the community may be sought, the board believes professional educators are in the best position to determine whether a particular instructional material is appropriate for the age and maturity of the students and for the subject matter being taught.

Based on the committee's findings and recommendation, if the principal determines that any material violates constitutional or other legal rights of the parent or student, the principal will either remove the material from instructional use or accommodate the particular student and parent. Before any material is removed, the principal will ensure that the curriculum is still aligned with the standard course of study and articulated from grade to grade. If an objection made by a parent or student is not based upon constitutional or legal rights, the principal may accommodate such objections after considering the effect on curriculum, any burden on the school, teacher or other students that the accommodation would create, and any other relevant factors.

The recommendation of the committee or decision of the principal may be appealed to the district-wide media advisory committee appointed by the superintendent. The district-wide committee will report its findings and recommendations to the board of education for a decision by the board.

The superintendent will be responsible for developing any necessary administrative procedures.

Legal References: U.S. Const. amend. I; 20 U.S.C. §1232h (Supp. 1995); N.C. Const. art. I, §14; G.S. 115C-45, -47, -81, -101

Cross References: Goals and Objectives of the Educational Program (policy 3000), Curriculum Development (policy 3100), Selection of Textbooks and Supplementary Materials (policy 3200)

Administrative Rule: Yes

Exhibit(s) Available: Yes

Adopted: May 14, 1990

Revised: September 16, 2002

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Regulation Code: 3210-R Library Materials Selection and Adoption

Instructional Media shall be considered for purchase on the basis of the following criteria:

PURPOSE - Overall purposes and its direct relationship to instructional objectives/curriculum

RELIABILITY - Accurate, authentic

TREATMENT - Quality of writing or production - clarity, organization, equitability

TECHNICAL QUALITY - Audio and/or visual

FORMAT - Organization, attractiveness, cost effectiveness, ease of use

CONSTRUCTION - Durable, manageable

SPECIAL FEATURES - Illustrations, photographs, maps, charts, graphs, guides, etc.

All schools shall centralize processing of their instructional materials and equipment so that the materials may be accessible to all teachers and students through the media center.

The curriculum, individual learning styles of students, and the existing media collection form the basis for determining the needs in individual schools.

In coordinating the selection of instructional media, the media specialist, assisted by the Media Advisory Committee, should:

- Arrange, when feasible, for firsthand examination of media to be purchased
- Use professional selection aids if firsthand examination is not possible
- Judge gift items by standard selection criteria, and upon acceptance of such items, reserve the right to incorporate into the collection only those meeting the specified selection criteria

Purchase duplicates of extensively used media

- Weed systematically the worn, obsolete, and inoperable media
- Replace missing, worn, and damaged media basic to the collection
- Evaluate carefully and purchase only to fill a definite need, expensive sets of resources and items acquired by subscription
- Determine a procedure to preventive maintenance and repair of equipment
- Establish a policy controlling salespersons access to individual school personnel
- Give consideration to requests from students and parents

Salespersons may visit individual school media centers only upon request by the media specialist and by appointment. School employees charged with the responsibility of purchasing media shall not receive any personal remunerations from any vendor who sells instructional materials and equipment. All vendors will receive fair and equitable treatment.

Adopted: May 14, 1990

Revised: September 16, 2002

Randolph County Board of Education

**“Parent Request
for
Reconsideration
of Instructional
Media”
Form**

REQUEST FOR RECONSIDERATION OF INSTRUCTIONAL MEDIA

Name of person making request Kimiyatta Parson Telephone [REDACTED]Address: [REDACTED]Complainant represents: ☒ himself/herself
☐ (name organization)
☐ (identify other group)Are you a parent or guardian of student in Randolph County Schools? Yes

Circle the type of instructional media:

☒ Book ☐ Pamphlet ☐ Magazine ☐ Kit ☐ Other
☐ Film ☐ Filmstrip ☐ Recording ☐ SoftwareName of school owning the instructional media Randleman High SchoolTitle Invisible ManAuthor/artist/composer, etc. Ralph EllisonPublisher/Producer Random House Copyright Date _____Did you read, view, or listen to the entire item? Yes

If not, what parts? _____

What do you believe is the theme or purpose of this material? The narrator writes in the first person, emphasizing his individual experience & his feelings about the events portrayed in his life. This novel is not innocent; instead, this book is filthy, too much for teenagers.

To what in the material do you object? (Please be specific: cite pages, frames in a filmstrip, film sequence, etc.)

Chapters 2, 3, & 4 - Speak in detail of sexual encounters, incest, rape and etc.I have attached more details to the back of this form (Excepts as well)

What do you feel might be the result of a student using this material?

This is not age appropriate reading material for the youngest of your student body.

Adopted: 8-14-89

The narrator writes in the first person, emphasizing his individual experience and his feelings about the events portrayed in his life. This novel is not so innocent; instead, this book is filthier, too much for teenagers. You must respect all religions and point of views when it comes to the parents and what they feel is age appropriate for their young children to read, without their knowledge. This book is freely in your library for them to read. In this book, this man doesn't just mention, he actually goes into great detail about sexual encounters.

Around **Chapter 2**, he speaks of being in a junior in college and a driver for one of the white founders of the university, Norton, who introduces him to an uneducated old man named Jim Trueblood, that lives in former slave quarters near college grounds. He moves to talk about Jim Trueblood, who recounts his story of having sex with his own daughter in detail, with his wife in the same bed at the same time, and other siblings sleeping in the same bedroom as well, in the corner. He also gets this same daughter pregnant.

The rape supposedly began when Trueblood claimed he had a strange dream and woke to find himself on top of his daughter, having sex with her, or now is done. To describe how good it feels to him, however he knows is wrong, Trueblood uses metaphors as well, as he's describing the raping in his sleep, that's truly happening with his daughter in reality.

The narrator expresses that this is a morbid, voyeuristic fascination to listen too, about a strange man speaking of committing unspeakable taboo of incest, but he just had to finish hearing him out.

After Trueblood recounts his story of raping his daughter in the same bed next to his wife, the white founder of the university, Norton, gives Trueblood \$100, to buy toys for his children. Which makes Trueblood laugh and say, that now in his older years, after it's known he's raped this child and got her pregnant, Trueblood states that he receives more attention and charity, than when his family was simply poor and not well known.

And this is just one of two times so far, that this writer goes into too much information about him and rape. The second encounter in this book was his own personal experience with a woman, who he says wanted the rape... she wanted it, because she asked for it.

{But before this} After hearing Jim Truebloods story of raping his daughter, Norton (College founder) needs a drink, and the narrator takes him to the *Golden Day, a saloon and brothel house*, that normally serves black men. **Chapter 3**. While at this brothel, he speaks of a nude dancer in ways that he should not.

In addition, later in the story, **Chapter 24**, when he moves to talk in detail about a woman named Sybil, that wanted him to rape her, and so he was later with her. He says after leaving her, he saw her on the street again, the same day. He went to her and they gave chase because she ran from him, and still, she wanted him and more rapping for a second time. He says they made a promise/deal, to devised rape together every Thursday at 9 o'clock.

Chapters 2, 3, and 24, are the worse chapters.

In chapter ~~Chapter~~ 2, Trueblood comes along with his incest story with his daughter, while in the same bed, with his wife sleeping. Here are a few lines.

It was so cold all of us had to sleep together; me, the ole lady and the gal. That's how it started, suh." He cleared his throat, his eyes gleaming. "Me on one side and the ole lady on the other and the gal in the middle. It was dark, plum black....The kids was sleeping all together in their bed over in the corner. I must have been the last one to go to sleep.....I was thinking about the gal of mine, and the young boy what was startin' to hang 'round her. I didn't like him and he kept comin' through my thoughts and I made up my mind to warn him away from the gal.....And I was thinkin' 'bout the gal and this boy and feelin' her arms besides me and hearing the ole lady snorin' with a kinda moanin' and a-groanin' on the other side.

I was worryin' 'bout my family, and I thought 'bout when the gal was little like the younguns sleepin' over in the corner and how I was her favorite over the ole lady. There we was, breathin' together in the dark. Only I could see 'em in my mind, knowin' 'em like I do. In my mind I looked at all of 'em, one by one. The gal looks just like the ole lady did when she was young and I first met her, only better lookin'. You know, we gittin' to be a better-lookin' race of people....." Anyway, I could hear 'em breathin'.....Then I heard the gal say, '*Daddy*,' soft and low in her sleep and I looked, tryin' to see if she was still awake. But all I can do is smell her and feel her breath on my hand when I go to touch her. She said it, so soft, I couldn't be sure I had heard anything, so I just laid there listenin'.

All I could hear then would be that Mobile gal -- name of Margaret -- she be breathin' beside me, and maybe 'bout that time she'd say, '*Daddy, you still 'wake?*' and then I'd grunt, '*Uh-huh*' and drop on off -- Gent'mens," Jim Trueblood said, "I likes to recall them Mobile days. (Speaking of his daughter) "Well, it was like that when I heard Matty Lou say, '*Daddy*,' and I knowed she musta been dreamin' 'bout somebody from the way she said it.....and I gits mad wonderin' if it's that boy I don't like that's been hanging around her.

I listen to her mumblin' for a while tryin' to hear if she calls his name, but she don't.....But I'm realizin' that she's a woman now, when I feels her turn and squirm against me and throw her arm across my neck, up where the cover didn't reach...She said somethin' I couldn't understand, like a woman says when she wants to tease and please a man.....I knowed then she was grown and I wondered how many times it'd done happened and was it that doggone boy. I moved her arm and it was soft, but it didn't wake her, so I called her, but that didn't wake her neither.

{He moves on to talk about his dream, about a house on a hill where he met a white woman that just wouldn't let him go. With his metaphor, he's explaining how he's feeling as he's raping his daughter, while asleep, dreaming}

Jim Trueblood: I'm in this house on a hill with this woman that just won't let me go. "Everything inside her, or this bedroom, is white and pure. I wants to get out of her, but I can smell the woman and the smell is getting stronger, all the time, so I keep pushing, and pushing on"..... It's gittin' faster and faster all the time. I tries to say somethin', but I can't. Then she starts to screamin' and I thinks I done gone deaf, 'cause though I can see her mouth working, I don't hear nothin'.

I'm scared to touch her cause she's white. Then I gits so scared that I throws her *harder* onto the bed and tries to break her holt. That woman just seemed to sink outta sight, that there bed was so soft. It's sinkin' down so far I think it's going to smother both of us. Then swoosh! all of a sudden a flock of little white geese flies out of the bed, like they say you see when you go to dig for buried money. "And I caint stop -- although I got a feelin' somethin' is wrong. I git oose from the woman now and I'm runnin'.....

I runs and runs till I should be tired but ain't tired but feelin' more rested as I runs, and runnin' so good it's like flyin' and I'm flyin' and sailin' and floatin' right up over the town, her town. Only I'm still inside her tunnel. Then way up ahead I sees a bright light like a jack-o-lantern over a graveyard. It gits brighter and brighter and I know I got to catch up with it or else. Then all at once I was right up with it and it burst like a great big electric light in my eyes and scalded me all over. Only it wasn't a scald, but like I was drownin' in a lake where the water was hot on the top and had cold numbin' currents down under it. Then all at once I'm through it, and I'm relieved to be out and in the cool daylight agin.

"Finally, I wakes up intendin' to tell the ole lady 'bout my crazy dream. Morning done come, and it's gettin' almost light. And there I am, lookin' straight down into Matty Lou's face and she's beatin' me and scratchin' and tremblin' and shakin' and cryin' all at the same time like she's havin' a fit. I'm too surprised to move. She's cryin', 'Daddy, Daddy, oh Daddy,' just like that. And all at once I remember the ole lady. She's right beside us snorin' and I can't move 'cause I figgers if I moved, it would be a sin And I figgers too, that if I don't move, it maybe ain't no sin, 'cause it happened when I was asleep -- although maybe sometimes a man can look at a little ole pigtail gal and see him a whore -- you'all know that?

Anyway, I realizes that if I don't move the ole lady will see me. I don't want that to happen. That would be worse than sin.I'm whisperin' to Matty Lou, tryin' to keep her quiet and I'm figurin' how to git myself out of the fix, I'm in without sinnin'. I almost chokes her. "But once a man gits his self in a tight spot like that, there ain't much he can do. It ain't up to him no longer. There I was, tryin' to git away with all my might, yet having to move without movin'. I flew in but I had to walk out. I had to move without movin'. I done thought 'bout it since a heap, and when you think right hard you see that that's the way things is always been with me. That's just about been my life. There was only one way I can figger that I could git out: that was with a knife. But I didn't have no knife, and if you'all ever seen them geld/castrate them young boar pigs in the fall, you know I knowed that that was too much to pay to keep from sinnin'.....

"Then if that ain't bad enough, Matty Lou can't hold out no longer and gits to movin' herself. First, she was tryin' to push me away and I'm tryin' to hold her down to keep from sinnin'. Then I'm pullin' away and shushin' her to be quiet so's not to wake her Ma, when she grabs holt to me and holds tight. Maybe she didn't want me to go then -- and to tell the honest-to-God truth I found out that I didn't want to go neither. I guess I felt then, at that time -- The more wringlin' and twistin' we done tryin' to git away, the more we wanted to stay. So like that fellow, I stayed, I had to fight it on out, to the end.....Yeah, you got holt to it and you caint let go, even though you want to.""I couldn't even let go when I heard Kate, her mother, scream. It was a scream to make your blood run cold. It sounds like a woman who was watchin' a team of wild horses run down her baby chile and she caint move. Kate's hair is standin' up like she done seen a ghost, her gown is hanging open and the veins in her neck is 'bout to bust. And her eyes! Lawd, them eyes. I'm lookin' up at her from where I'm layin' on the pallet with Matty Lou, and I'm too weak to move.....

In the next paragraphs, Trueblood says his wife awakened. They all physically fought because he wouldn't leave the family. She later retrieved her Aunt Cloe and a few friends to come after him. He locked them out, except for his wife and daughter. The wife explains that the girl could get pregnant with his abomination baby over the sin and everyone would know. Trueblood states that he didn't think about that, but now there is nothing he can do about it, so in ways they should learn to live with the rape, and possible new baby too.

Trueblood: She's swingin' her arms like a man swingin' a ten-pound sledge and I sees the knuckles of her hand is bruised and bleedin'.....I also sees her gown go up so I can see her thighs and I sees how rusty and gray the cold done made her skin, and I sees her bend and straightenin' up and I hears her grunt and I sees her swing and I smells her sweat

"I runs 'em out, my family. And I sends the younguns out to play and locks the door and tells Kate and Matty Lou 'bout the dream and how I'm sorry, but, that what done happen, is done happen."

"How come you don't go on 'way and leave us?" is the first words Kate says to me. 'Ain't you done enough to me and this chile?' " 'I can't leave you,' I says. 'I'm a man and man don't leave his family.'....."She says, 'Naw, you ain't no man. No man'd do what you did.'....." 'I'm still a man,' I says. " 'But what you gon' do after it happens?' says Kate....." 'After what happens?' I says.

Kate says, " 'When yo black 'bomination is birthed to bawl yo wicked sin befo the eyes of God!' (She musta learned them words from the preacher.)

" 'Birth?' I says, 'Who birth?'

" 'Both of us. Me birth and Matty Lou birth. Both of us birth, you dirty lowdown wicked dog!'

"That liketa killed me. I can understand then why Matty Lou won't look at me and won't speak a word to nobody.

" 'If you stay I'm goin' over an' git Aunt Cloe for both of us,' Kate says, 'I don't aim to birth no sin for folks to look at all the rest of my life, and I don't aim for Matty Lou to neither.' (MEANING, the child could get pregnant, just like her mother could get pregnant by him, and later, Matty did get pregnant)

That's what I don't understand. Trueblood says. I done the worse thing a man could ever do in his family and instead of chasin' me out of the county, they gimme more help than they ever give any other colored man, no matter how good a nigguh he was. Except that my wife an' daughter won't speak to me now, I'm better off than I ever been before. And even if Kate won't speak to me she took the new clothes I brought her from up in town and now she's gettin' some eyeglasses made what she been needin' for so long. But what I don't understand is how I done the worse thing a man can do in his own family and 'stead of things gittin' bad, they got better. The niggus up at the school don't like me, but the white folks treats me fine."

Chapter 3, continues to speak of the Golden Day brothel house, with the nude dancer and the overly excited erect men that chase after her, when she tries to leave the room. They catch her, toss her naked body as he legs fling open, and then they move on into more, wanting others to join in. **The narrator describes that...**

"I felt a desire to spit upon her, as my eyes brushed slowly over her body. Her breasts were firm and round as the domes of East Indian temples, and I stood so close as to see the fine skin texture and beads of pearly perspiration glistening like dew around the pink and erected buds of her nipples.....to feel the soft thighs, to caress her and destroy her, to love her and murder her, to hide from her, and yet to stroke where below the small American flag tattooed upon her belly, her thighs formed a capital V. I had a notion, that of all in the room, she saw only me with her impersonal eyes. And then she began to dance, a slow sensuous movement..."

"Another boy began to plead to go home.....wearing dark red fighting trunks, much too small to conceal the erection which projected from him, as though in answer to the insinuating low-registered moaning of the clarinet. He tried to hide himself".....

After, when she tried to leave the room. "It was mad. Chairs went crashing, drinks were spilt, as they ran laughing and howling after her. They caught her just as she reached a door, raised her from the floor, and tossed her as college boys are tossed at a hazing, and above her red, fixed-smiling lips, I saw the terror and disgust in her eyes, almost like my own terror and that which I saw in some of the other boys. As I watched, they tossed her twice and her soft breasts seemed to flatten against the air and her legs flung wildly open as she spun. Some of the more sober ones helped her to escape."

Chapter 24, brings up the female Sybil, whom he says wanted him to rape her. And it was so good that he would do it again to her every Thursday at 9 o'clock. Sybil, whom he met at a bar and would later make her more drunken, says to him that her friend experienced rape and found that she enjoyed being called rough names and treated forcefully in the end. Sybil explains that since she was a child, she's always fantasied about being forcefully raped and being called demeaning names. **Here are a few lines from their encounter.**

We were thrown together at the bar. Her name was Sybil..... she was slightly tipsy and wistful -- just the type of misunderstood married woman whom, even if I had been interested, I would have avoided like the plague. But now her unhappiness and the fact that she was one of the big shot's wives made her a perfect choice. She was very lonely and it went very smoothly.....Finally, we were alone in a bedroom together. I was expected either to sing "Old Man River" and just keep rolling along, or to do fancy tricks with my muscles. With her casting me in fantasies in which I was Brother Taboo-with-whom-all-things-are-possible. Now it was late and as I came into the room with another round of drinks she had let down her hair and was beckoning to me with a gold hairpin in her teeth, saying,

"Come to mamma, beautiful," she said, from where she sat on the bed.

"Your drink, madame." I said, handing her a glass...

"Come on, dear," she said coyly. "I want to ask you something."

"What is it?" I said.

"I have to whisper it, beautiful." (She said to me)

I sat and her lips came close to my ear. Suddenly she had drained the starch out of me. There was something almost prim about the way she sat there, and yet she had just made a modest proposal that I join her in a very revolting ritual.

"What was that!" I said, and she repeated it. Had life suddenly become a crazy Thurber cartoon?

"Please, you'll do that for me, won't you, beautiful?"

"You really mean it?"

"Yes," she said, "yes!"

It was innocence emerging unscathed from the obscene scheme of the evening.....What would her husband, Rinehart, do about this, I thought, and knowing, determined not to let her provoke me to violence.

I said to her, *why don't we get dressed and go for a walk in Central Park first?"*

"But I need it," she said, uncrossing her thighs and sitting up eagerly. *"You can do it, it'll be easy for you, beautiful. Threaten to kill me if I don't give in. You know, talk rough to me, beautiful. A friend of mine said, a fellow said, 'Drop your drawers' . . . and —"*

"He said what!" I said.

"He really did," she said.

I looked at her. She was blushing, her cheeks, even her freckled bosom, were bright red. *"Go on,"* I said, as she lay back again. *"Then what happened?"*

"Well . . . he called her a filthy name," she said, hesitating coyly.....She was blushing quite deeply.....*"A really filthy name,"* she said. *"Oh, he was a brute, huge, with white teeth, what they call a 'buck.' And he said, 'Bitch, drop your drawers,' and then he did it, he viciously raped her....She's such a lovely girl, too, really delicate with a complexion like strawberries and cream. You can't imagine anyone calling her a name like that."*

Sybil sat up now, her elbows denting the pillow as she looked into my face.....Suddenly she looked at me mysteriously.

"Can I trust you with a deep secret?"

I sat up. *"Don't tell me that it was you."*

She smiled, *"Oh, no, that was a dear friend of mine. But do you know what, beautiful,"* she said leaning forward confidentially, *"I think I'm a nymphomaniac."*

"You? Noooo!"

"Uh huh. Sometimes I have such thoughts and dreams. I never give into them though, but I really think I am."

I laughed inwardly....A thin gold chain showed around her thickening ankle. And yet I was becoming aware of something warmly, infuriatingly feminine about her. I reached out, stroking her hand. *"Why do you have such ideas about yourself, Sybil?"* I said, seeing her raise up and pluck at the corner of the pillow, drawing out a speckled feather and stripping them down from its shaft.

"Repression," she said with great sophistication. *"Men have repressed us too much. We're expected to pass up too many human things. But do you know another secret?"*

I bowed my head.

"You don't mind my going on, do you, beautiful?"

"No, Sybil."

"Well, ever since I first heard about it, even when I was a very little girl, I've wanted it to happen to me."

"You mean what happened to your friend, the rape?"

"Uh huh."

She was smiling now and reached out and pushed me gently, and I thought, here it goes again.

She said, *"Lie back and let me look at you against that white sheet. You're beautiful, I've always thought so. Like warm ebony against pure snow – see what you do, you make me talk poetry. 'Warm ebony against pure snow,' isn't that poetic?"*

I looked up at her and said, *"I'm the sensitive type, you musn't make fun of me."*

She says, *"But really you are, and I feel so free with you. You've no idea."*

I looked at the red imprint left by the straps of her bra, thinking, Who's taking revenge on whom? But why be surprised, when that's what they hear all their lives....The conquerors conquered. Maybe a great number secretly want it; maybe that's why they scream when it's farthest from possibility –

"That's it," she said tightly. *"Look at me like that; just like you want to tear me apart. I love for you to look at me like that!"* She had me on the ropes; I felt punch drunk, I couldn't deliver and I couldn't be angry either. I raised my glass and she joined me in a drink, moving close. *"You will, won't you. beautiful?"* she said, her lips, raw-looking now without makeup, pouting babyishly....What does she think you are? A domesticated rapist, obviously, an expert on the woman question. Maybe that's what you are, house-broken and with a convenient verbal push-button arrangement for the ladies' pleasure. Well, so I had set this trap for myself.

"Take this," I said, shoving another glass into her hand. *"It'll be better after you've had a drink, more realistic."*

"Oh, yes, that'll be wonderful." She took a drink and looked up thoughtfully.....*"Sybil dear,"* I said, filling the alcohol glass again. At last, my drinks were beginning to work on her. She shook her long hair out over her shoulders and crossed her knees, watching me. Her head had begun to weave.

"Don't drink too much, beautiful," she said. "It always takes the pep out of George." (Her husband)

"Don't worry," I said. "I rapes real good when I'm drunk."

She looked startled. *"Ooooh, then pour me another,"* she said, giving herself a bounce. She was as delighted as a child, holding out her glass eagerly.

"What's happening here," I said, "a new birth of a nation?"

"What'd you say, beautiful?"

"Nothing, a bad joke. Forget it."

"That's what I like about you, beautiful. You haven't told me a single one of those vulgar jokes. Come on, beautiful," she said, *"pour."*

Then she looked at me, her eyes bright behind narrowed lids and raised up and struck me where it hurt.

"Come on, beat me, daddy -- you -- you big black bruiser. What's taking you so long?" she said. *"Hurry up, knock me down! Don't you want me?"*

I was annoyed enough to slap her. She lay aggressively receptive, flushed, her navel no goblet, but a pit in an earth-quaking land, flexing taut and expansive. Then she said, *"Come on, come on!"* and I said, *"Sure, sure,"* ...looking around wildly and starting to pour the drink upon her and was stopped, my emotions locked, as I saw her lipstick lying on the table and grabbed it, saying, "Yes, yes," as I bent to write furiously across her belly in drunken inspiration:

SYBIL, YOU WERE RAPED, BY, SANTA CLAUS, SURPRISE

Trembling above her, my knees on the bed as she waited with unsteady expectancy.....she panted with anticipation, the letters stretched and quivered, uphill and down dale, and she was lit up like a luminescent sign.

"Hurry, boo'ful, hurry," she said drunkly.

She lay anonymous beneath my eyes until I saw her face, shaped by her emotion which I could not fulfill, and I thought, Poor Sybil, she picked a boy for a man's job and nothing was as it was supposed to be. Even the black bruiser fell down on the job. She'd lost control of her liquor now, and suddenly I bent and kissed her upon the lips.

"Shhh, be quiet," I said, *"that's no way to act when you're being -- (raped)"* and she raised her lips for more and I kissed her again and calmed her and she dozed off a little..... Such games were for Rinehart, not me. Once done, I stumbled off and got a damp towel and began rubbing out the evidence of my crime. It was as tenacious as sin and it took some time. Fortunately, she didn't arouse until I was almost finished.

"D'you do it, boo'ful?" she said.

"Yes, of course," I said. *"Isn't that what you wanted?"*

"Yes, but I don't seem t'remember . . ."

I looked at her and wanted to laugh. She was trying to see me but her eyes wouldn't focus and her head kept swinging to one side, yet she was making a real effort, and suddenly I felt lighthearted.

"By the way," I said, trying to do something with her hair, *"what's your name, lady?"*

"It's Sybil," she said indignantly, almost tearfully. *"Boo'ful, you know, I'm Sybil."*

"Not when I grabbed you, I didn't."

Her eyes widened and a smile wobbled across her face.

"That's right, you couldn't, could you? You never saw me before." She was delighted, I could almost see the idea take form in her mind.

"That's right," I said. *"I leaped straight out of the wall. I overpowered you in the empty lobby — remember? I smothered your terrified screams."*

"'N (Nigger)' did I put up a good fight?" (She said)

"Like a lioness defending her young..." (I said)

Sybil spoke, *"But you were such a strong big brute, you made me give in. I didn't want to, did I now, boo'ful? You forced me 'gainst m' will."*

"Sure," I said, picking up some silken piece of clothing. *"You brought out the beast in me. I overpowered you. But what could I do?"*

"And wasn't I a good nymphomaniac?" she said, watching me closely. *"Really and truly?"*

"You have no idea," I said. *"George had better keep an eye on you."* She twisted herself from side to side with irritation. *"Oh, nuts! She said, That ole Georgie porgie wouldn't know a nymphomaniac if she got right into bed with him!"*

Then I had it down around her hips and her flushed face wavered through the collar, her hair down in disorder again.

"Boo'ful," she said, blowing the word, *"will you do it again sometimes?"*

I stepped away and looked at her. *"What?"*

"Please, pretty boo'ful, please," she said with a wobbly smile.

I began to laugh, *"Sure,"* I said, *"sure..."*

"When, boo'ful, when?"

"Any time," I said. *"How about every Thursday at nine?"*

"Ooooooh, boo'ful," she said, giving me an old-fashioned hug. *"I've never seen anyone like you."*

"Are you sure?" I said.

"Really, I haven't, boo'ful... Honor bright... believe me?"

"Sure, it's good to be seen, but we've got to go now Sybil," I said seeing her about to sag onto the bed.

She pouted. *"I need a lil nightcap, boo'ful,"* she said. *"Ah, boo'ful, jus' one..."*

We had another drink and I looked at her and felt the pity and self-disgust returning and was depressed. She looked at me gravely, her head to one side.....Hear the true affection, I thought, the adoration of the Boogie Bear, moving away. Was she calling me beautiful or boogieful, beautiful or sublime..... What'd either mean? I am invisible . . .

Finally, once out of the apartment and down on the street, to catch her taxi.

I went on through the late street quiet, hoping that a cab would pass before I had gone all the way up the street.....At Fifth, a cab passed and I tried to hail it,

"No, boo'ful," she said, "I want to go to Harlem, be with you!"

"Good night," I said, stepping back from the curb. After placing her inside the cab.....It pulled away and I walked on. Then near 110th Street, I saw her again. She was waiting beneath a street lamp, waving. I wasn't surprised; I had become fatalistic. I came up slowly, hearing her laugh. Playing the raping roll once again, I followed her. She was ahead of me and beginning to run, barefoot, loosely, as in a dream. Running. Unsteadily but swift and me surprised and unable to catch up, lead-legged, seeing her ahead and calling,

"Sybil, Sybil!" running lead-legged along the park side.

"Come on, boo'ful," she called, looking back and stumbling. *"Catch Sybil . . . Sybil,"* running barefoot and girdleless along the park. I ran, the brief case heavy, beneath my arm. Something told me I had to get to the office . . . *"Sybil, wait!"* I called. She ran, the colors of her dress flaring flame like in the bright places of the dark. A rustling motion, legs working awkwardly beneath her and white heels flashing, her skirts held high. Let her go, I thought. But now, she was crossing the street and running wildly, only to go down at the curb, and standing and going down again, with a bumped backside, completely unsteady, now that her momentum was gone, she was down.

"Boo'ful," she said as I came up. *"Damn, boo'ful, you push me?"*

"Get up," I said without anger. *"Get up,"* taking her soft arm. She stood, her arms flung wide for an embrace.

"No," I said, *"this isn't Thursday. I've got to get there*

"You ran me down, boo'ful," she said.....

Then, I saw the taxi just in time, approaching swiftly from the corner. I hailed the taxi...

"Come now, Sybil," I said, *"and no tricks."*

"Boo'ful's 'n ole dictator," she said to the taxi driver,

"Look," I told the taxi driver, *"take her straight home and don't let her get out of the cab. I don't want her running around Harlem."*

"Sure, man,he said." Then, the cab rolled on. I watched. There she goes. Rather, to the white woman, she embodies the "primitive" black male; she treats him as an object, using him to indulge her sexual

fantasies.....**END**

This book should not be on the summer reading list, especially when know that most parents would not review this book first, before handing it over to their 15-16 year old child. You must respect all religions and point of views when it comes to the parents and what they feel is age appropriate for their young children to read, without their knowledge. This book is freely in your library for them to read. And clearly, no one truly read through this book before they allowed it to be place where young teenagers could freely check it out of your library.

And if the book was review, and still placed onto your book shelves, then there is a serious problem that needs have attention brought too it, so that it may go to a higher board within the county. Possibly then, the issue of having the appropriate staff of people to review summer reading novels, will be resolved. Thereby bringing the novels for the next year round too be different, more age appropriate. This new staff/group will not choose such vile books for a young child to read without their parent's knowledge. Lastly, this novel should not be in your library therefore it should be removed immediately.

Kimiyutta Parson

(7-30-13)

FULL TITLE · *Invisible Man*

AUTHOR · Ralph Ellison

TIME AND PLACE WRITTEN · Late 1940s--1952, New York City

PUBLISHER · Random House

POINT OF VIEW · The narrator writes in the first person, emphasizing his individual experience and his feelings about the events portrayed.

RHS Tiger Summer Reading 2013-14



- All students are expected to choose readings from the appropriate grade level list
- All students are expected to maintain a reading journal
- All students are expected to acquire their own copies of these novels through purchase or borrowing
- All students will use these journals to write an in class essay at the discretion of the teacher
- Examples of journals can be seen on the RHS website.

Honors students read two of the following books; all others choose one

Freshmen

1. *The Hunger Games* by Suzanne Collins
2. *World War Z* by Max Brooks
3. *Illustrated Man* by Ray Bradbury

Sophomores

1. *The Alchemist* by Paulo Coelho
2. *In the Time of the Butterflies* by Julia Alvarez
3. *A Thousand Splendid Suns* by Khaled Hosseini

Juniors

1. *Black Like Me* by John Howard Griffin
2. *Passing* by Nella Larsen
3. *Invisible Man* by Ralph Ellison

Seniors

1. *Grendel* by John Gardner
2. *The Strange Case of Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson
3. *Lord of the Flies* by William Golding

School-Based Committee Report

Committee Members: Matt Kendall (Assistant Principal), Courtney Davis (Lead Teacher), Tammy Lambert (EC Teacher), Anna Kelly (Media Specialist), Nathan Russell (English Department Chair), Amanda Edwards-Whatley (English Teacher)

Meeting Date: Tuesday, August 6, 2013

☆ **Should the book be pulled from the library? No**

Rationale:

1. The book is cited on the NCDPI Instructional Support Tools for Achieving New Standards as part of the unpacked content for the 2012-2013 school year. The novel "...suggests that freedom, justice and equality are not universal and access to these rights can be limited by prejudice."
2. On the NC Standard Course of Study: English Language Arts Resources, it is listed as one of the Top 25 books for both English III and IV. The novel fits the framework that, *"Teachers should select books to meet the goal of having students understand how the literature reflects the culture and history of our nation."*
3. Winner of the 1953 National Book Awards: Fiction Award
4. Named as one of the *"Books that Shaped America"* by the Library of Congress
5. Has appeared more than any other novel as a free response option for the AP Literature and Composition Examination between 1971 and 2013; most recently it has been a choice the last six years in a row.

☆ **What procedures can be put in place to better inform parents about summer reading choices?**

On the summer reading assignment handout:

1. A synopsis of all books will be provided;
2. There will be a disclaimer about future books that will inform parents about any possibly objectionable material (i.e.: drugs, violence, sex, language, etc.)
3. Books will be placed in order according to level of difficulty so students select a suitably challenging novel.

Determining the summer reading books:

1. Prior to Thanksgiving break, the English Department and EC teachers will select three options per grade level to be used the following summer. The books will be selected from the state recommended list or other reputable sources.
2. Administration will select two teachers from other content areas to act as third party reviewers. These individuals will read for content and look for any objectionable materials.

3. Upon reading the books, the review committee will collaborate with the grade level English teachers to discuss any concerns about the content, to create a synopsis, and to write a disclaimer about each book.
4. If the book is deemed unsuitable for summer reading, it will no longer be considered and another selection will be reviewed in its place.
5. The book list will be made available to students and community members by the end of the first semester.

How are summer reading books utilized in English classes at Randleman High School?

1. Students submit journals to be graded on a rubric established by the English department.
2. These journals are then used for class discussion and class writings. Since books are selected for summer reading based on a theme, even if a student does not read one of the selections, he/she is still able to participate in discussion about the theme.
3. On an individual basis, teachers create classroom activities based on the summer readings.
4. In the future, grade specific journal examples will be placed online.

How can we ensure that this student will not be able to obtain a copy of this book from Randleman High School?

The media center will place a warning in the computer system that the student of the concerned parent should not be allowed to check-out the book.

RHS Tiger Summer Reading 2013-14



- All students are expected to choose readings from the appropriate grade level list
- All students are expected to maintain a reading journal
- All students are expected to acquire their own copies of these novels through purchase or borrowing
- All students will use these journals to write an in class essay at the discretion of the teacher
- Examples of journals can be seen on the RHS website.

Honors students read two of the following books; all others choose one

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3. *Lord of the Flies* by William Golding

K-12 CURRICULUM AND INSTRUCTION/ NC STANDARD COURSE OF STUDY

ENGLISH LANGUAGE ARTS RESOURCES

LANGUAGE ARTS :: SECONDARY RESOURCES :: RIGHT DIRECTION :: APPENDIX: ENGLISH III BOOKS

APPENDIX: ENGLISH III BOOKS

English III

Teachers should select books to meet the goal of having students understand how the literature reflects the culture and history of our nation. In addition to studying a literary work within a cultural context, students make connections of themes, ideas, and movements in the United States across time. The study of United States literature may be organized by literary and historical periods or by a thematic approach, but students should read and understand representative works from the colonial, romantic, realistic, modern, and contemporary eras. (NCELASCS, p. 74).

Top 26*

Scarlet Letter, The, Nathaniel Hawthorne
Great Gatsby, The, F. Scott Fitzgerald
Crucible, The, Arthur Miller
Adventures of Huckleberry Finn, The, Mark Twain
Of Mice and Men, John Steinbeck
Their Eyes Were Watching God, Zora Neale Hurston
To Kill A Mockingbird, Harper Lee
Glass Menagerie, The, Tennessee Williams
Our Town, Thornton Wilder
Raisin in the Sun, A, Lorraine Hansberry
Ethan Frome, Edith Wharton
Awakening, The, Kate Chopin
Red Badge of Courage, The, Stephen Crane
Death of A Salesman, Arthur Miller
Grapes of Wrath, The, John Steinbeck
Ellen Foster, Kaye Gibbons
Streetcar Named Desire, A, Tennessee Williams
Moby Dick, Herman Melville
Separate Peace, A, John Knowles
Billy Budd, Herman Melville
Black Boy, Richard Wright
Catcher in The Rye, The, J.D. Salinger
I Know Why the Caged Bird Sings, Maya Angelou
My Antonia, Willa Cather
*Invisible Man, Ralph Ellison
*Farewell to Arms, A, Ernest Hemingway

*tied for 25th place

Other Notable Titles (178 total under this category)

1984, George Orwell
Absalom, Absalom, William Faulkner
Adventures of Tom Sawyer, The, Mark Twain
Ales, Babylon, Pat Frank
All My Sons, Arthur Miller
All the Kings Men, Robert Penn Warren
All The Pretty Horses, Cormac McCarthy
And The Earth Did Not Devour Him, Tomas Rivera
Annabelle Lee, Edgar Allan Poe
Anthem, Ayn Rand
April Morning, Howard Fast
As I Lay Dying, William Faulkner
Atlas Shrugged, Ayn Rand
Autobiography of Ben Franklin, The,
Autobiography of Miss Jane Pittman, The, Ernest J. Gaines

K-12 CURRICULUM AND INSTRUCTION/ NC STANDARD COURSE OF STUDY

LANGUAGE ARTS :: SECONDARY RESOURCES :: RIGHT DIRECTION :: APPENDIX: ENGLISH IV BOOKS

APPENDIX: ENGLISH IV BOOKS

English IV

Teachers should select books to meet the goal of having students make connections of themes, ideas, and movements in British literature. Additionally, students study how the literature of Great Britain has influenced literature of the United States. The study of British literature may be organized by literary and historical periods or by a thematic approach, but students are expected to read representative works from various eras (NCELASCS, p. 74).

Top 25

Hamlet, William Shakespeare
Wuthering Heights, Emily Bronte
Macbeth, William Shakespeare
Lord of the Flies, William Golding
Frankenstein, Mary Wollstonecraft Shelley
Jane Eyre, Charlotte Bronte
Canterbury Tales, The, Geoffrey Chaucer
Beowulf
Pygmalion, George Bernard Shaw
Heart of Darkness, Joseph Conrad
Tess of the D'Urbervilles, Thomas Hardy
Pride and Prejudice, Jane Austen
Animal Farm, George Orwell
Brave New World, Aldous Huxley
1984, George Orwell
Return Of The Native, The, Thomas Hardy
Tale Of Two Cities, A, Charles Dickens
Importance of Being Earnest, The, Oscar Wilde
Othello, William Shakespeare
Le Morte d'Arthur, Thomas Malory
A Midsummer Night's Dream, A, William Shakespeare
Everyman
King Lear, William Shakespeare
Taming of the Shrew, William Shakespeare
Rosencrantz and Guildenstern Are Dead, Tom Stoppard

Other Notable Titles

2001: A Space Odyssey, Arthur C. Clarke
Adam Bede, George Eliot
Alas, Babylon, Pat Frank
Alice's Adventures in Wonderland / Through The Looking Glass, Lewis Carroll
All The King's Men, Robert Penn Warren
And Then There Were None, Agatha Christie
Anne Of A Thousand Days, Maxwell Anderson
Antigone, Sophocles
(titles removed)
Invisible Man, Ralph Ellison
(titles removed)



North Carolina Department of Public Instruction

INSTRUCTIONAL SUPPORT TOOLS

FOR ACHIEVING NEW STANDARDS

Essential Standards: American Humanities • Unpacked Content For the new Essential Standards that will be effective in all North Carolina schools in the 2012-13.

What is the purpose of this document? To increase student achievement by ensuring educators understand specifically what the new standards mean a student must know, understand and be able to do.

What is in the document? Descriptions of what each standard means a student will know, understand and be able to do. The “unpacking” of the standards done in this document is an effort to answer a simple question “What does this standard mean that a student must know and be able to do?” and to ensure the description is helpful, specific and comprehensive for educators.

How do I send Feedback? We intend the explanations and examples in this document to be helpful and specific. That said, we believe that as this document is used, teachers and educators will find ways in which the unpacking can be improved and made ever more useful.

Note on Numbering: H—History, G—Geography and Environmental Literacy, E—Economic and Financial Literacy, C&G—Civics and Government, C—Culture

Pg 19 of 36

Clarifying Objectives

Unpacking

What does this standard mean a student will understand, know and be able to do?

12.C.4.1 Deconstruct the concepts of freedom, equality, and justice in American literature, philosophy and the arts.

The student will understand that:

- Literature, philosophy, and the arts can provide varying perspectives on freedom, justice, and equality.

For example:

Ralph Ellison's *Invisible Man* suggests that freedom, justice, and equality are not universal and access to these rights can be limited by prejudice. In contrast, Hector St. John de Crevecoeur envisioned an America in which social mobility is available to everyone in his *Letters from an American Farmer*.

The student will know:

- How and to what extent freedom, equality, and justice are represented in American literature, philosophy, and the arts.

Suggested Resources:

- Letters from an American Farmer (Letter III) by Hector St. John de Crevecoeur:
<http://xroads.virginia.edu/~hyper/CREV/letter03.html>
- Women's Movement History: <http://www.legacy98.org/move-hist.html>
- Chicano Movement History: <http://www.albany.edu/jmmh/vol3/chicano/chicano.html>
- Library of Congress Civil Rights Movement History: <http://lcweb2.loc.gov/ammem/aaohml/exhibit/aopart9.html>
- American Indian Movement: <http://www.aimovement.org/index.html>

12.C.4.2 Explain how discrepancies in freedom, equality and justice influenced American literature, philosophy and the arts.

The student will understand that:

- Literature, philosophy, and the arts can provide varying perspectives on freedom, justice, and equality.

For example:

Ralph Ellison's *Invisible Man* suggests that freedom, justice, and equality are not universal and access to these rights can be limited by prejudice. In contrast, Hector St. John de Crevecoeur envisioned an America in which social mobility is available to everyone in his *Letters from an American Farmer*.

American History II

Essential Standard:

USH2.H.8 Analyze the relationship between progress, crisis and the "American Dream" within the United States.

Concept(s): Progress, Crisis, "the American Dream"

Clarifying Objectives Unpacking

What does this standard mean a student will understand, know and be able to do?

USH2.H.8.4 Analyze multiple perceptions of the "American Dream" in times of prosperity and crisis since Reconstruction (e.g., Great Depression, Dust Bowl, New Deal, oil crisis, savings and loan crisis, dot.com bubble, mortgage foreclosure crisis, etc.).

The student will understand:

- An individual or group's perceptions of themselves, their country, and their place within a society may be influenced by times of prosperity and crisis.

The student will know:

- How former slaves viewed themselves and their role in American society as free citizens. (e.g., Booker T. Washington and *Up from Slavery*, Slave Narratives of WPA Federal Writers' Project, Charles Chesnutt, "The Wife of His Youth").
(portions removed for printing)
- How the Harlem Renaissance raised American awareness of issues affecting the lives of African Americans in the 1920s through various forms of expression such as literature, art, music and drama (e.g., Alain Locke, Langston Hughes, Zora Neale Hurston and James Weldon Johnson).
- How people who lived during the Great Depression reflected on the conditions and turmoil of the era (e.g., *Such As Us*, John Steinbeck and *The Grapes of Wrath*, Richard Wright's *Native Son*, Studs Terkel and *Hard Times*).
- How people of the 1950s criticized conformity and reflected on the struggle of the individual in a society of mass consumerism (e.g., Ralph Ellison's *The Invisible Man*, John Kenneth Galbraith's *The Affluent Society*, and Edward Hopper).
- How African American civil rights leaders of the 20th Century differed on how to best achieve greater freedom and equality (e.g., Marcus Garvey, Malcolm X and Martin Luther King, Jr.).
- How women's rights activists adopted a new feminism to challenge the cult of domesticity of the 1950s (Betty Friedan and *The Feminine Mystique*, NOW and Gloria Steinem).
- How national political leaders have expressed their perceptions of the "American Dream" during times of prosperity or crisis (e.g., John Kennedy's Inaugural Address, Franklin Roosevelt's First Inaugural Address, Ronald Reagan's "Tear Down This Wall" speech, George W. Bush "Congressional Speech on 9/11" and Barack Obama's "A More Perfect Union" speech).

Invisible Man- Ralph Ellison

- winner of the National Book Award for 1953
- named one of "Books that Shaped America" by Library of Congress
- referenced in Essential Standards: American Humanities unpacking documents
- referenced in American History II NCDPI Common Core unpacking documents
- listed on suggested English III books in "K-12 Curriculum and Instruction/ Standard Course of Study" on ncpublicschools.org (top 25 of approx. 200)
- listed on suggested English IV books in "K-12 Curriculum and Instruction/ Standard Course of Study" on ncpublicschools.org
- Appeared 28 times (more than any other novel) as free response option on "Question 3" for AP Literature and Composition Examination between 1971 and 2013; has been listed as a choice most recently the last six years in a row)

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Selection of Instructional Materials

In order to help fulfill the educational goals and objectives of the school system, the board strives to provide instructional materials that will enrich and support the curriculum and enhance student learning. Instructional materials should be representative of the rich diversity of our nation and appropriate for the maturity levels and abilities of the students.

Instructional materials constitute all materials, whether print, non-print, digital or any combination thereof, used in the instructional program. For purposes of this policy, instructional materials will be divided into two categories: textbooks and supplementary materials.

A. Selection of Textbooks

Textbooks are systematically organized materials comprehensive enough to cover the primary objectives outlined in the standard course of study for a grade or course. Formats for textbooks may be print, non-print or digital media, including hardbound books, softbound books, activity-oriented programs, classroom kits and technology-based programs or materials that require the use of electronic equipment in order to be used in the learning process.

State-approved textbooks will be used as the primary means to help students meet the goals and objectives of the Common Core State and North Carolina Essential Standards, unless the board approves alternative materials. The central curriculum committee or a school through its school improvement plan may submit a request for the use of alternative textbooks. The request should identify how the committee or school has ensured that the curriculum will continue to be aligned with the standard course of study and to meet the educational goals of the board.

B. Selection of Supplementary Materials

Supplementary materials are instructional and learning resources which are selected to complement, enrich or extend the curriculum. Such resources include, for example, specialized materials selected to meet diverse needs or rapidly changing circumstances, library materials, digital resources, the school system's media collection, classroom collections and teacher-selected resources for individual classes.

1. Objectives for Selection of Supplementary Materials

The procurement of materials must be accomplished in accordance with law, including the First Amendment of the United States Constitution; board educational goals; board purchasing and accounting policies; and established selection guidelines, including the Library Bill of Rights of the American Library Association. The objectives for the selection of supplementary materials are as follows:

- a. to provide a wide range of materials that will enrich and support the curriculum, taking into consideration the individual needs and varied interests, abilities, socio-economic backgrounds, learning styles and developmental levels of the students served;
- b. to provide materials that will stimulate growth in factual knowledge, literary appreciation, aesthetic values and ethical standards;
- c. to provide a background of information that will enable students to comprehend their role as citizens in society and to make intelligent judgments in their daily lives;
- d. to provide resources representing various points of view on controversial issues so that students as young citizens may develop, under guidance, the skills of critical thinking and critical analysis;

- e. to provide resources representative of the many religious, ethnic and cultural groups in our nation and the contributions of these groups to our American heritage; and
- f. to place principle above personal opinion and reason above prejudice in the selection of material of the highest quality in order to ensure a comprehensive collection appropriate for all users.

Process and Criteria for Selecting Supplementary Materials

The responsibility for the selection of supplementary materials is delegated to the professional staff under the direction of the superintendent and will be made primarily at the school level with the involvement of a school media and technology advisory committee. The committee shall be appointed by the principal and will include the school library media coordinator, the instructional technology facilitator, teachers and instructional support personnel representing various subject areas and grade levels, and parents. Students also should be involved when feasible.

The selection process used by the committee will include: (1) an evaluation of the existing collection; (2) an assessment of the available resource and curriculum needs of the school; and (3) consideration of individual teaching and learning styles. In coordinating the selection of resources, the committee should use reputable, unbiased selection tools prepared by professional educators and should arrange, when possible, for firsthand examination of resources to be purchased. When examining proposed materials, the committee should consider the following factors:

- a. the material's overall purpose, educational significance and direct relationship to instructional objectives and the curriculum and to the interests of the students;
- b. the material's reliability, including the extent to which it is accurate, authentic, authoritative, up-to-date, unbiased, comprehensive and well-balanced;
- c. the material's technical quality, including the extent to which technical components are relevant to content and consistent with state-of-the-art capabilities;
- d. the material's artistic, literary and physical quality and format, including its durability, manageability, clarity, appropriateness, skillfulness, organization and attractiveness;
- e. the possible uses of the material, including suitability for individual, small group, large group, introduction, in-depth study, remediation and/or enrichment;
- f. the contribution the material will make to the collection's breadth and variety of viewpoints;
- g. recommendations of school personnel and students from all relevant departments and grade levels;
- h. the reputation and significance of the material's author, producer and publisher; and
- i. the price of the material weighed against its value and/or the need for it.

3. Materials Brought in by Teachers

Principals shall establish rules concerning what materials may be brought in by teachers without review. Principals are encouraged to involve teachers in establishing these rules.

C. Removal of Outdated Supplementary Materials

To ensure that the supplementary media collection remains relevant, the media and technology professionals, assisted by the media and technology advisory committee, shall review materials

routinely to determine if any material is obsolete, outdated or irrelevant. The school media and technology advisory committee should remove materials no longer appropriate and replace lost, damaged and worn materials still of educational value. The superintendent may establish regulations that provide additional standards for removing supplementary materials to meet the educational needs of the school system. Requests by parents to remove supplementary media materials due to an objection to the materials will be reviewed pursuant to policy 3210, Parental Inspection of and Objection to Instructional Materials.

D. Acceptance of Gift Materials

Supplementary materials offered as a gift will be reviewed pursuant to the criteria outlined in this policy; policy 8220, Gifts and Bequests; and any regulations established by the superintendent. Gift material may be accepted or rejected by the board based upon such criteria.

E. Challenges to Textbooks and Other Instructional Materials

Challenges to materials will be addressed pursuant to policy 3210, Parental Inspection of and Objection to Instructional Materials.

Legal References: U.S. Const. amend. I; N.C. Const. art. I, §14; G.S. 115C-45, -47, -81, -98, -101; *Impact: Guidelines for North Carolina Media and Technology Programs*, North Carolina Department of Instruction (2005); *The Library Bill of Rights*, The American Library Association (1996)

Cross References: Goals and Objectives of the Educational Program (policy 3000), Parental Inspection of and Objection to Instructional Materials (policy 3210), School Improvement Plan (policy 3430), Gifts and Bequests (policy 8220)

Adopted: May 14, 1990

Administrative Rule: No

Exhibits: No

Revised: September 16, 2001; December 17, 2012

Randolph County Board of Education

Parent appeal of School-Based Committee Decision

To: Randolph County Board of Education (Mr. Stephen Gainey)

RECEIVED AUG 13 2013

Topic: Appeal Request over book titled *Invisible Man* by Ralph Ellison

I am writing in concern over the decision received on a complaint that I put forward about the novel '*Invisible Man* by Ralph Ellison.' I still have not been sent in written form, all the reasons why my claim was ignored. However, I did receive a phone call from the Randleman High School principle, explaining that no major changes are being done. The book is still inside the school library and it's available for the other children to continue reading, along with them speaking on explicit subject matters in class, that their parents are not aware of once school begins this school year, 2013-2014. The students still have to write a journal on this book, then write a report after school begins, and the topics will be discussed in class... This is disappointing. They have waited so long anyway, that the children have now read, or came across this book for the summer to read, and the parents are still unaware of the explicit content and language within the text – the brothels, the detailed incest, the rapes. Not even an automated phone call to the parent's homes, warning the parents this summer has been done.

Therefore, I am appealing this action. I would like for this serious matter to go forward to have something done about this inappropriate text. Its explicit content should still not be discussed in class this school year. I would like this book to be taken off future summer book reading list for other schools, and it should be taken out of the school libraries. Parents should also be made aware of what the school has done, and why.

I was informed by the principle that they may start placing a warning somewhere on future booklist. It is unacceptable for the school too simply write down somewhere that this book, or others, may have inappropriate content. That is not enough for the fact that they want to place this ONE warning in a place where parents most likely will never see beforehand, purchasing it or allowing their child to check this out of the school library.

For students that receive their book list in school, chose the book, and then ask their parents for the money to purchase the title, means that the parents never see this warning on the booklist paper, that mentions they have been warned over this text before their young child reads it. In short, the children are the ones that receive the booklist in class. Most may ask their parents for the book without handing over the paper with the warning on it.

Not only is this ONE warning not good enough, books with this type of language/sexual context in it anyways, should not be acceptable to place in any public school library, without the knowledge of it coming to the parents in advance. A simple five-man vote amongst school officials/teachers should not have books like this allowed, slipped into our school libraries for our children too freely read, and then the topic of brothels, detailed incest, and wanted rapes are then discussed in classrooms. You want our children to write a summer journal on this book, then after school begins they write a report, and then, these topics are discussed inside the classroom.

Who are these teaches that want to go into detail or possibly speak humorously about these serious topics in class? Parents don't know them, they know of them, maybe. Not good enough. I and other companies are also looking into other ways of having great attention come to this matter publicly. If only just to warn the parents that Randolph County schools and possibly many others, cannot be trusted on all the materials that they hand over to our children to read daily, that is possibly far and widely unsuitable learning materials. Many of us parents are involved. We take our children's future and education very seriously. (Continued on back page)

Central Services Committee Report



RANDOLPH COUNTY BOARD OF EDUCATION
2222-C South Fayetteville Street
Asheboro, North Carolina 27205
Telephone: (336) 318-6140
FAX: (336) 318-6156

Dr. Stephen Gainey
Superintendent

Media/Technology

Nan York
Executive Director

TO: Dr. Stephen Gainey
Cat Berry

FROM: Nan York

Re: Book Challenge

DATE: August 13, 2013

The District Media Advisory Committee met at 8:30 AM on August 13, 2013 to respond to a *Request for Reconsideration of Materials* filed by a parent of Randleman High School. The school media advisory committee met on Tuesday, August 6th following the procedures of *Policy 3210 Parental Inspection and Objection to Instructional Materials or Curriculum* where the decision to keep the book, Invisible Man, by Ralph Ellison was made.

The book, Invisible Man, is listed on the *NC Standard Course of Study: English Language Arts Resources*. It is listed as one of the top 25 for English III and IV. The book is cited on the *NCDPI Instructional Support Tools for Achieving New Standards*. The book is a suggested work for Grade 11 in the *Common Core Curriculum maps in English Language Arts: Grade 9-12 professional book for teachers in use of Common Core*.

Present at the meeting were Cathy Napier, Scarlet Auman, Edwina Ashworth, Stephanie Bridges, Renee Ingram, Justine Carter, Kim Johnson, Amy Walker, Lynette Graves, and Nan York.

Nan York gave each member of the committee a copy of policies 3200 *Selection of Instructional Materials* and 3210 *Parental Inspection and Objection to Instructional Materials or Curriculum* to review. She then gave a brief background to the committee about the process they would follow for discussing the material considering the merits or harm that a book might do. The way the material is used (required or optional reading) in the school should be considered. Did the book have curricular value?

The district committee had read the book prior to the meeting. The discussion began with members of the committee expressing their findings and feelings of the book. The committee all agreed there were parts of the book that were not pleasant, but when reading the whole book those were not as prevalent. They also agreed that "life" is not always pleasant. The book was historically accurate when depicting the time period. Invisible Man is a cross disciplinary work as the literary piece chronicles' events of historical importance. The committee addressed the concerns of the parent on the words

and acts in the book. Although some of the language itself is objectionable, it must be read in the context of the story.

In summary, the committee appreciated the parent's concern for their child and the interest taken in their education. The District Media Advisory Committee unanimously agreed that the book, Invisible Man, does relate directly to curriculum and that RCS should keep the book on the shelf and as a literature piece for instruction.



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Dr. Stephen Gainey
Superintendent

Media/Technology

Nan York
Executive Director

TO: Ms. Kimiyutta Parson
FROM: Nan York
Re: Book Challenge
DATE: August 15, 2013

The Randolph County School System's District Media Advisory Committee's review and findings for the Invisible Man by Ralph Ellison held on August 13th, 2013 is attached. The recommendation to keep the book has been shared with the Superintendent.